

BEACH BOYS STOMP 35

February 1983

Carl Wilson

Youngblood



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EDITORIAL

With the lack of news concerning the group, it was a nice surprise to see them on British TV twice during the last couple of months. First was Portrait of a Legend, which was shown in quite a few ITV regions, the highlight of which was a mid sixties clip of Please Let Me Wonder, which was just great. Secondly, on the 28 December the group were featured, in person, miming to The Beach Boys Medley on the Dick Clark's American Bandstand 30th Anniversary Special. It was hilarious to see Brian miming to Carl's lead on Good Vibrations.

Carl's album has finally been released, news of that is in the Other News section.

If you were late in sending in your subscriptions for issue No. 34 then you might well have missed out as STOMP 34 is now SOLD OUT, as are almost all back issues. Prompt renewal would certainly help to keep our records and files up to date, and in order. There are still a couple of copies of issues 3, 27, 30, 31 & 33 left, so please write, firstly, to make sure we have them before sending any money.

When sending cheques, postal orders, international money orders etc. please make sure that you make these payable to BEACH BOYS STOMP, and if an address is needed, e.g. for Giro cheques, please insert the official address at Wealdstone, which is at the top of this page on the left.

Finally, a big thank you to everyone who sent Xmas cards to members of STOMP (especially Charlie Brennan for such a well adapted Beach Boys/Xmas card).

MIKE

CONVENTION DATE FOR 1983 HAS BEEN CHANGED TO
17TH SEPT AND NOT 10TH SEPT - so keep a note in
your diaries.

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REVIEWS

CALIFORNIA COLLECTORS SERIES VOL. 2

Five rare tunes - side one: Hot Rod USA, (Goes to show just) How Wrong You Can Be, Debbie Be True (alternate version) - FANTASTIC BAGGYS.

Side two: Get A Chance With You - JAN & DEAN, Still I Dream Of It - THE BEACH BOYS.

The Fantastic Baggys' Tell 'Em I'm Surfin' album is, along with Jan and Dean's Drag City, Beach Boys' All Summer Long and The Rip Chords' Three Window Coupe, a classic in that genre from the surf/hot rod era. A second album by the Baggys was released only in South Africa in 1966. Only five songs on the album were actually by the Fantastic Baggys (P.F. Sloan and Steve Barri). Anywhere The Girls Are, Debbie Be True and It Was I were released on singles and appeared as extra tracks on the Japanese reissue of Tell 'Em I'm Surfin'. This version of Debbie Be True is an earlier unreleased version with different lyrics. Hot Rod USA and How Wrong Can You Be are both from the South African LP. The Fantastic Baggys records are essential to collectors of the best vocal surf music.

Jan & Deans' Get A Chance With You is the first re-write of Gonna Hustle You before it eventually became New Girl in School. Brian's Gonna Hustle You is on Vol. 2 in this series. Jan & Dean's original Gonna Hustle You was on FILET OF SOUL (US version only) before it was reworked in the early seventies by the Legendary Masked Surfers (Dean, Bruce Johnston and Terry Melcher). Brian Wilson is featured on background vocals on Get A Chance With You.

Still I Dream Of It is from the unreleased ADULT CHILD album and was described in David Leaf's PET SOUNDS magazine as a '1977 Caroline No, the emotional, honest, material we have been hoping Brian would write again. Andrew Doe also reviewed the song in STOMP 28. I think it is certainly Brian's best song that I have heard since 'Til I Die. The song brings out a rough but emotional vocal from Brian, and I only wish he had been encouraged to develop on from this. Vol. 2 is a must for Beach Boys fans everywhere, available from West Coast Services - see adverts for details.

MIKE

ONE SUMMER NIGHT - LIVE: JAN & DEAN & THE BEL-AIR BANDITS (RHINO RNDA 1498)

Side one: New Girl in School, Jenny Lee, Baby Talk, Linda, Drag City, Little Deuce Coupe, Shut Down

Side two: Hide Your Love Away, Back in the USSR, Surfin' USA, Honolulu Lulu, Do You Wanna Dance, Dance Dance Dance, Ride the Wild Surf

Side three: Sidewalk Surfin', Help Me Rhonda, California Girls, Little Ol' Lady from Pasadena, Dead Man's Curve

Side four: Good Vibrations, I Get Around, Fun Fun Fun, Surf City, Barbara Ann

Having promised (or should it be threatened?) to contribute to STOMP for some time, the arrival of a newly recorded double live LP by JAN & DEAN (who I'll admit to hearing before I ever heard the BBs, thanks to Jenny Lee and Heart and Soul) seemed like a good opportunity to keep my promise. Having listened to the album, I almost wish I'd waited... Introduced as the 'Messiah of Malibu' and the 'Sultan of Surf', the reformed duo start by crashing into a live greatest hits set with five of their biggest hits from the '60s, backed by a five piece band whose names are probably more familiar to certain members of the editorial board than to you and I, but with apparently some studio vocal additions courtesy of Dean, Rory Dodd (of Meat Loaf/Jim Steinman fame) and Bel-Air Bandit Gary Griffin, just one of four members of the backup band who contribute vocally as well as instrumentally to the J&D live show. Anyone who might wonder why such a vocal-dominated duo should need four additional singers onstage with them, is obviously unaware that it's only been comparatively recently that Jan Berry has recovered sufficiently from his 'Dead Man's Curve' experience in 1966 to perform again, and even now, it must be said that he's a degree or two below par in the vocal department.

The material on the records is frankly predictable, although readers of this journal will no doubt be pleased to hear that eighteen of the two dozen tracks have BB connections, including each of the ten tracks which make up the second LP, eight of which were part written by Brian. The first record isn't quite so Brian-dominated - seven writing credits for BW out of fourteen, plus one other BB connected song (Do You Wanna Dance). Perhaps more interesting is that the majority of the early Brian songs were written with Roger Christian, and it's almost as much his record as anyone else's... I can hear cries of 'Yes, but is it any good?' getting louder, so let's say that on a purely musical level, it would be a lie to suggest that this is indispensable. Even the sleeve note refers to "the words that Jan missed and the notes that Dean can't quite reach", but to consider this album on that level alone is to miss the point. The Beach Boys, unhappily, seem incapable of fresh innovation, preferring to follow established trails, but J&D have no alternative but to relive their past, which they do with some grace, even getting Flo & Eddie to help out on the Barbara Ann encore.

Jan Berry seems far from totally recovered, but surely shows like this (on the East Coast, ironically) are an excellent form of rehabilitation for him. Also, if you don't have a J&D hits album, this might be the only one easily available and it contains ten of their biggest hits. I'm pleased to own this LP, and maybe you will be too. I hope so.

JOHN TOBLER

BEACH BOYS TOP 10 POLL FROM STOMP 33

Thanks to everyone who entered the Poll, it was certainly the best response, ever, to one of our Polls. From around 400 subscribers, 58 different top tens were received (I wonder what the other 342 lists would have been?) A total of 143 different songs were voted for. Just a few of the facts before the complete list.

The songs that appeared in most lists:

1. Surfs Up	32
2. Good Vibrations	29
3. Don't Worry Baby	20
3. God Only Knows	20
5. Caroline No	16
5. 'Til I Die	16

Albums with the most songs voted for:

1. PET SOUNDS	11
2. SUNFLOWER	10
2. TODAY	10
4. 20/20	8

The songs that received most 1st places:

1. Don't Worry Baby	7
2. Good Vibrations	6
3. Surf's Up	5
4. God Only Knows	4

Some songs that received only one 1st place vote, and no other:

Lonely Sea
Only With You
Thoughts of You (Dennis)
Everyone's In Love With You

POLL LISTING

Ten points for each 1st placing, down to one point for the tenth placing.

1. Surf's Up	213	10. Please Let Me Wonder	86
2. Good Vibrations	212	11. You Still Believe In Me	73
3. Don't Worry Baby	142	12. Help Me Rhonda	71
4. God Only Knows	138	13. Wouldn't It Be Nice	63
5. Good Timin'	94	14. Lady Lynda	57
6. California Girls	92	15. The Trader	56
7. 'Til I Die	88	16. This Whole World	54
8. Caroline No	87	17. I Get Around	49
9. Heroes & Villains	86	17. Warmth Of The Sun	49

19. Breakaway	48	79. Livin' With A Heartache	8
19. I Just Wasn't Made for These Times	48	79. Surfin' USA	8
21. She Knows Me Too Well	44	79. Susie Cincinnati	8
22. Fun Fun Fun	43	79. All I Wanna Do	8
23. All Summer Long	41	79. Heaven	8
24. Sloop John B	39	84. Friends	7
24. Surfer Girl	39	84. Passing By	7
26. Cool Cool Water	36	84. Christmas Day	7
26. Here Come The Night (79)	36	84. Honkin' Down the Highway	7
28. I Know There's An Answer	33	84. Rainbows	7
28. Let Him Run Wild	33	84. Johnny Carson	7
30. Long Promised Road	32	84. Deirdre	7
31. Our Sweet Love	31	84. Here Today	7
31. I Can Hear Music	31	92. Ballad of Old Betsy	6
31. Disney Girls	31	92. It's O.K.	6
34. Wendy	28	92. Sweet Mountain (American Spring)	6
35. All This is That	27	92. Hushabye	6
35. In My Room	27	92. Don't Talk (Put Your Head On My Shoulder)	6
37. Cabinessence	26	92. Good Time	6
37. Do It Again	26	92. Little Honda	6
39. Add Some Music	25	92. Belles of Paris	6
39. Little Girl I Once Knew	25	100. Wild Honey	5
39. Goin' On	25	100. Little St. Nick	5
42. Kiss Me Baby	23	100. Girl Don't Tell Me	5
43. Time To Get Alone	22	100. Why Do Fools Fall in Love	5
43. Full Sail	22	100. Oh Darlin'	5
43. When I Grow Up	22	100. Let's Put Our Hearts Together	5
46. Marcella	21	100. Surfer Moon	5
46. Celebrate the News	21	100. The Night Was So Young	5
48. Feel Flows	20	100. Little Deuce Coupe	5
48. Vegetables	20	100. Hold Me	5
48. Then I Kissed Her	20	110. Dance Dance Dance	4
51. Sound of Free	18	110. Lookin' At Tomorrow	4
51. You're So Good To Me	18	110. Just Once In My Life	4
53. Winds of Change	17	110. Radio Kingdom	4
53. Sail On Sailor	17	110. Good To My Baby	4
55. I'm So Young	16	110. Surfin' Safari	4
56. Wonderful	15	116. Cottonfields	3
56. Santa Ana Winds	15	116. Wake The World	3
58. Busy Doin' Nothin'	14	116. Matchpoint of Our Love	3
59. Salt Lake City	13	116. Don't Back Down	3
59. Barbara Ann	13	116. Your Summer Dream	3
59. When A Man Needs A Woman	13	116. San Miguel	3
62. It's A Beautiful Day	12	116. Almost Summer	3
62. Be True To Your School	12	123. With Me Tonight	2
62. Keep An Eye On Summer	12	123. Meant For You	2
65. Sweet Sunday Kinda Love	11	123. Keepin' The Summer Alive	2
65. Wind Chimes	11	123. It's About Time	2
65. Baby Blue	11	123. Be With Me	2
65. California Saga	11	123. Custom Machine	2
65. Little Pad	11	123. Cuddle Up	2
70. I'm Waiting for the Day	10	123. The Right Lane	2
70. Darlin'	10	123. Shut Down	2
70. Thoughts of You	10	123. Do You Wanna Dance	2
70. Lonely Sea	10	123. Little Girl (You're Miss America)	2
70. Everyone's In Love With You	10	123. Slip On Through	2
70. Only With You	10	135. Steamboat	1
76. At My Window	9	135. End Of The Show	1
76. Let's Go Away for a While	9	135. Goin' South	1
76. Seems So Long Ago	9	135. Don't Hurt My Little Sister	1

135. Never Learn Not To Love	1
135. All I Want To Do	1
135. We Got Love	1
135. Forever	1
135. Lady	1

Prize winners are: 20 GOLDEN GREATS POSTER - MARK BATEMAN

LET IT ROCK magazine articles - BRIAN WILLOUGHBY, GORDON MacINTYRE,
STEVE WHITEHEAD, BILL CHESHER, PHILLIP ANNIS, MALCOLM THORNE

A suggestion for the next poll comes from Phil Denton, from Fleetwood, Lancs., who would be fascinated to know who else we listen to and like apart from The Beach Boys. So, I'd like to have your three favourite groups/artists other than anything to do with The Beach Boys. One lucky entrant will receive a copy of Adrian Baker's version of All Summer Long.

Phil, incidentally, is a member of a group called The Tins - they have a fine home-made album out on the Tin Trax label no. Can OOL called BUYING IN BULK.

MIKE

...AND ONE TOP TEN IN PARTICULAR:

Well, it's about time I wrote something for STOMP. (Say, isn't that John Tobler's line... ANN). I would like to have written some radical, mind-blowing epic but you'll have to make do with my top ten. Yeah, I know it's not very original and there are no big surprises, but it's a start.

The tracks are in no particular order, with the exception of the first:

HEROES & VILLAINS: This song has everything for me - a potted sampler of the Beach Boys' musical achievements (I even named my own group after it). There is a driving rhythm, a plethora of contrapuntal and smooth harmony vocal lines, humour, magical chord changes, musical and rhythmic surprises, oddball storyline courtesy of Mr. Parks, enigmatic history and, best of all, Brian's magic is everywhere - what more could you ask? God help the World if one of the full versions ever gets loose.

MARCELLA: Jack Rieley (co-writer) says he never felt this song sounded finished. Wrong, Jack. I don't care that it's two or three songs stuck together with sellotape, it is superb and the only cut I ever want to play from CARL AND THE PASSIONS (where it doesn't really belong anyway). It lopes along, full of summer goodness and vitamin C with butch bass and over-echoed sleigh bells and makes me feel TERRIFIC. The first bar is worth all the Beatles albums in Christendom (well almost) and the live version is pretty damn fine, too.

LET HIM RUN WILD: I drift back to 1965 and a little electrical shop in Rye where I bought all my first BB discs. I could never wait to get home and always asked to hear both sides of singles at the time of purchase. I couldn't believe this was a flip side. Something happened to Brian and his creativeness with this song - I think Mike Love commented on this at the time - and the result is almost overwhelming. It starts simply enough with Brian singing over what sounds like vibraphone chonking out solid onbeats, then along comes a guitar figure out of the blue, tambourine and great contrapuntal bass line so that things are really cooking by the second half of the verse but then - wallop! - the chorus explodes with ten more drummers all falling over themselves, the brass section from the studio next door, the rest of the group beefing up the vocals and Brian yelling 'Let Him Run!' in his best mid-sixties falsetto. Stupendous - just listen to the backing track on STACK O' TRACKS.

WOULDN'T IT BE NICE: Marilyn Wilson: "He said to me one night, he said, 'Mare, I'm gonna write and I'm gonna make the greatest rock album.' That's when things were starting to get a little heavier... he brought home the demo disc of the album and we just lay down on the bed and listened - it was like heaven, I mean, he was so proud". Maybe Brian did

and maybe he didn't write the greatest rock album, but whatever, PET SOUNDS will remain a landmark in modern music and Wouldn't It Be Nice is, for me, the best track. It starts so innocently - plinky plonky, plinky, plonky - BAM!! - a drumbeat to rival anything out of the '1812' - and there's Brian, soaring through the octaves, sounding so confident in his newly found inspiration. At this stage of his career he could have done anything.

SLOOP JOHN B: This was actually the first track recorded for PET SOUNDS and although it seems, shall we say, less sophisticated than its companions, it is just as complex, although the instruments are, perhaps, a little easier to identify. The guitar arrangements are a masterpiece but are more than complemented by the interweaving vocals which are in classic form. (A great promo film went with this too - c'mon Mike, let's see it at the next Convention).

CAROLINE NO: Brian bares his soul. Pure magic. Bruce Johnston reckons the song to be about Brian himself, but it's not. At least it's not just about him although its subject is just as fragile - it is about lost youth, everybody's lost youth, and the result is as poignant a story as you'd ever wish to hear.

THE LITTLE GIRL I ONCE KNEW: A track almost totally overlooked but, for me, even the first eight bars are a delight. A strange song with two part lead and sparse backing for the verse leading up to, surprise, surprise - two bars of absolute silence, zilch, nuffink, total shtum. Who the hell else would dare do such a thing (twice!). Then the vocals jump in with both feet and everything's all right again; a bunch of ba-ba-ba's and la-do-day's for a middle eight and you have a slice of sixties Beach Boys we shall not see the like of again. Innocence ruled, O.K.?

SURF'S UP: Just two years on and what a different picture. A living legend of a track that really lives. Van Dyke's convoluted lyrics slip in with Brian's exquisite melody then, in contrast, he is alone at the piano weaving an eerie picture of cellars and foggy lamplight before the 'Child Is The Father Of The Man' section swoops in with full voice to complete this strange and wonderful scenario. How can it be that Brian had to be bullied into letting it see the light of day?

GOOD TIMIN': Of all the 'latter years' tracks this has to be the one that most looks over the shoulder at past glories with more than a gentle nod in the direction of Surfer Girl. Certainly the words are neither here nor there but the whole thing washes gently over you, laden with honeysuckle harmonies just like the old days. Almost enough to make you cry.

PLEASE LET ME WONDER: Did everyone see Brian singing this on 'Portrait of a Legend'? Was it not superb? 17 years ago this kind of music came so easily to him. Changing from an eleventh to subdominant seventh for the chorus was as simple as serving up something special on Murray's dinner plate, and the bridge with its piping organ and chonking guitar is a gem. (I make no apologies for 'borrowing' the sound for my version of Don't Worry Baby). When he wanted to, Brian could be the most romantic of writers and this is just about perfect.

Listing only ten songs is, at best, a silly exercise really because on a personal level there are dozens of other tracks equally excellent. Ask me next week and the choice might be different, but, in passing, mention must be made of Good Vibes, (without doubt one of the all time classic singles by anybody), I Get Around, She Knows Me Too Well, Kiss Me Baby, Guess I'm Dumb (yeah, well, Bri wrote it), Rock & Roll Music (I like it, O.K.?), Goin' On and Loop De Loop.

It could be said that the Beach Boys' future lies in the past. Long live the past.

CHRIS WHITE

OPEN HOUSE: Having recently moved I thought it would be nice if anyone who felt like turning up for chats, listening, and maybe a video or two, could come to 39 Eglinton Hill, London, SE18 on Sunday, 20th March from 11 am onwards. Refreshments provided, but so as we have a rough idea, please ring 01-855 3189 (evenings after 8 please) if you definitely plan to come. We'll do tea & coffee, but if you want to sup other things please bring that yourself. Warning: We are a smoke free house please. Look forward to seeing anyone who can make it. KINGSLEY ABBOTT

IT'S THEM, OR IS IT...?

It's hardly surprising that the Beach Boys have been so important to pop. They've been around for twenty years, having invented and perfected the whole notion of summer music with superb timeless songs. They are frequently quoted by other musicians as major influences, and elements of their sound can be found on hundreds of records over the years.

In the sixties during the initial flux of surf, drag, bike and harmony pop in general, the band spawned countless imitations all trying to ride the same wave. Musicians tried to capture the sound but kept running up against the same problem: the BB blend was unique. Add together Brian's songs and arrangements, the family vocal blend and the slick production achieved so early on it becomes easy to see why no-one else then could come close. Some caught some elements but missed others, and the British sixties records with only one or two exceptions varied from "a fair try" to "have you thought about driving a bus?" Gradually though as time went by and recording techniques, writing and production improved, artists in the UK and US began to be able to capture the elusive sounds. We were now able to separate records into copy attempts and soundalikes, and it is this latter category that this piece deals with. If, like me, full blooded harmonies give you goose bumps then you tend to be interested in all records that really achieve a BB sound. Perhaps it is partly because they fill a gap created by the disappointing BB issue rate of recent years. Anyway there were enough real soundalikes around by the late seventies to warrant Time Barrier Express having a special section in their excellent BB discography in 1979 (Issue 24 - April/May). This could set people searching for more good sounds. However, a quick glance showed some items that were dubious inclusions as sound-alikes, although all were influenced. Also there were obscurities! Does anyone have The Shaggy Boys, Wildfire or Jack Stack-O-Tracks?!! The list was both fascinating and frustrating as most of it was unavailable in England. So below you can find a list of real soundalikes that should be available or at least possible to find here (i.e. most have been issued here). Mike has suggested that this would also be a good time to remind people of a few key shops and regular lists to find the stuff, so they come at the end.

Firstly, the medleys should be included here, although there's no way anyone needs more than two or three.

1. Sea Cruise - BB Medley (11.51 long) or Lp. Calcius CLP 61000
Supposedly the original medley.
2. Gidea Park - BB Gold - Stone SON 2162
3. Aero or Gidea Park - California Gold - POLO 5 or 22
Adrian's ones are far and above the best
4. California - Summer Fun Medley - RCA 103
5. Cantina Band - Summer 81 - Millennium YB11818
6. Sounds of Time - Tribute to the BB '76 - Kirshner ZS8-4263

The last one is the Tokens and is not strictly a medley, rather it uses all the song titles on their own melody. Good sound though, and well worth having.

Now on to the more interesting ones in no particular order:

7. Strawberry Park - Summer is A Coming - SONET 2245
A great double sided record. A good summer sound which at times sounds just like the Beach Boys.
8. Carvells - SKATEBOARD RAMPAGE Lp - Rocket ROLL15
Don't be put off by the title. The album is Alan Carvell at his best on some great beach music tracks.
9. Henry Gross - What a Sound on the SHOW ME TO THE STAGE Lp - Lifesong LS 6010
Henry has done many harmony tracks on various albums. This is perhaps the best one. It comes the closest to a full Beach Boys sound.

10. Eric Carmen - Hey Deanie - on CHANGE OF HEART Lp - Arista SPART 1068
She Did It on BOATS AGAINST THE CURRENT Lp - Arista SPART 1015
Essential tracks vocally arranged and featuring Bruce. She Did It was also a single release.
11. Euclid Beach Band - No Surf in Cleveland on LP - EPIC JE 35619
Mainly Eric Carmen again, this is a killer track. Unfortunately the rest of the album, good as it is, does not feature the full harmonies of this track.
12. Flash Cadillac - Time Will Tell on SONS OF THE BEACHES Lp - Private Stock 1002
A real favourite of mine with a wonderful a-capella dip-dip break. Also a single B side of Hot Summer Girls. Get it if you can.
13. Brian Bennett Band - The Girls Back Home - DJM 10791
Tony Rivers arranged this and took lead with Cliff R. and others on back ups. They set out to make a Beach Boys cop record and succeeded really well, cos it's a great song too!
14. Chris White - Spanish Wine - Charisma LB 272
Chris made some wonderful sounds in the mid seventies, any of which could be included here. Get anything you can, especially his version of Don't Worry Baby. Sadly there is a stack of unreleased material which should grace all our collections, but Charisma have proved dinosaurs are not extinct, by sitting on them! We wanted to press at least two great tracks but they won't let them out. Maybe one day....
15. The Captain & Tennille - I'm On My Way - AAM 7350
Not full harmonies, but a really nice feel to this odd 1978 issue. The only track of theirs where they have really captured a little of the magic.
16. Fantastic Baggies - Anywhere the Girls are - Imperial 66072
You'll be lucky to get the original issue, but its around in other forms. A fabulous 1965 track which borrows from several Beach Boys tracks, most notably on Don't Back Down.
17. Wavelength - Beach Boy - Ariola ARO 290
This is a B side of a very recent single called Rio and is still available. This is a great song about Brian and his problems by a band who have listened carefully to his work. Their album is also very nice and features a great harmony a-capella on Do I Still Figure in Your Life. Beach Boy is very much in the style of the LA album. Get it while you can. (Typist note: I also would add that their harmonies on their previous single Hurry Home are melt-in-the-mouth stuff too! ANN).
18. Good Vibrations - Weekend/Mary Ann - New Surf
I've saved the best until last. I found it last year at Sea of Tunes in Barry's bargain bin and it was without doubt my best surprise find for ten years. However, I didn't then, and don't now, know anything about it. It has the look of a recent small label US issue, presumably by some talented Beach Boys fans. While everything listed here is excellent soundalike material, this one caps them all. The sound is the rocking BB's of the TODAY era, while the flip is slightly earlier ballad style. Everything on the record sounds right - vocals, Carl's guitar style and slightly muzzy percussion and its a simple, killer song on both sides. Sell all possessions to get a copy!

Shops worth searching in, around London:

SEA OF TUNES, 3 Buck Street, London, NW1
ROCK ON, 3 Kentish Town Road, London, NW1
VINTAGE RECORD CENTRE, Roman Way, London, N1

Lists worth getting:

HUGH MCCALLUM, P.O. Box 25, Crewe, Cheshire
ROGER CARELESS, 92 Midway Road, Bodmin, Cornwall, PL31 2PX
RECORDS AND SERVICE INTERNATIONAL, 1019 N.Cole Avenue, No.6, Hollywood, CA 90038, USA
(ask for Surf list)

Happy Hunting!

KINGSLEY ABBOTT

CALIFORNIA COLLECTORS SERIES VOLUME TWO

FIVE RARE TUNES

HOT ROD USA
DEBBIE BE TRUE (UNRELEASED)
(GOES TO SHOW JUST) HOW WRONG YOU CAN BE

THE FANTASTIC BAGGYS

BEACH BOYS

JAN & DEAN
STILL I DREAM OF IT
GET A CHANCE WITH YOU



LIMITED EDITION

CALIFORNIA COLLECTORS SERIES VOLUME THREE

AND DEAN

BERRY

BEACH BOYS

BRIAN WILSON

FOUR PREVIOUSLY UNRELEASED TRACKS

GONNA HUSTLE YOU
DON'T YOU JUST KNOW IT
HIDE YOUR LOVE AWAY
A TEENAGE BAT (WHY MUST I BE)



PROMO

CALIFORNIA COLLECTORS SERIES VOLUME FIVE

live & unreleased

★

BEACH BOYS

VEG-E-TABLES
LOOP DE LOOP
FALLIN' IN LOVE
BRIAN'S BACK



LIMITED EDITION

FOUR PREVIOUSLY UNRELEASED TRACKS

MUSIC PHASE I

FEATURING

VAGABOND
WHEN I GO TO SLEEP
THEME FROM LEON'S GARAGE
LIKE A SUMMER RAIN
VEGETABLES

WITH
AMERICAN SPRING
BRIAN WILSON
GARY ZEKLEY



LIMITED EDITION

SOUND

★ Includes Special Guest Appearance
DAVY JONES OF THE MONKEES

★ SIX SONGS ★
CARNIVAL OF SOUND
MULHOLLAND
STAY
★
BLOWIN' MY MIND
LOUISIANA MAN
LAUREL & HARDY



★★★★★
LIMITED EDITION

"A CUTE LITTLE SOUND..."

- The story of the Honeys and American Spring 3: Brand New From Old Friends

From April 1973 to August 1975, the silence from the Spring camp was almost deafening and, when finally broken, came from an unexpected quarter in equally unlikely form; though it's almost impossible to tell from the actual disc, the sleeve of Jackie DeShannon's NEW ARRANGEMENT LP credits Marilyn and spouse with backing vocals on the Boat To Sail track. The session had taken place some three months previously and a degree of understanding dawned with the knowledge that Ms. DeShannon's then-manager, Mike Connors had served Spring in a similar capacity earlier in the decade. An unforeseen development of this old pals act was the announcement in November 1975 that Jackie was to produce Marilyn's solo album for Island Records (or five sides for RCA/Equinox, depending on which music paper you perused - in common with most things even vaguely connected with Brian, the specifics are less than clear). 'Too Busy Thinkin' 'Bout You Baby was mentioned as a title under consideration but, as the years passed and nothing more concerning the project surfaced, it was generally doubted that matters had progressed beyond the talking stage. However, when I contacted Marilyn in fall, 1982, in pursuit of information, she replied "I cut a few songs with Jackie DeShannon producing, and they came out good but we couldn't get a deal, so we just gave up on it".

Spring as a complete entity chose to reappear on a top contender for the title of rarest BB-related item, an obscure Ode 45 by Tim Curry (of Rocky Horror Show fame) released in January 1976. On the A side, Just 14, Marilyn & Diane - and to a lesser degree, Brian - supplied the backups to a song so very mediocre that it was apparently withdrawn before national release; which could explain why only three copies are known to exist.

Vying with the BiCentennial as the event of 1976 was the 'return' of Brian Wilson to the BB fold, and to satisfy the Band's demands for new material during the 15 BIG ONES sessions, Bri was forced to draw on his tape archives - hence the inclusion of Had To Phone Ya - and it just so happened that on the same reel as a basic track for It's O.K. was an equally rough take of the old Jimmie Rogers hit, Honeycomb, both numbers being recorded during a 1974 session by Brian and Roy Wood's Wizzard. Marilyn recalls that "Diane and I cut Honeycomb one night when Brian had a crazy idea to do it; it came out really good, but we didn't think it would be a commercial hit, so it's just lying in a box somewhere..." a thoroughly undeserved fate for a track which is a lot of fun. Brian, in finishing the track, all but mixed out Wizzard's contribution, added Marilyn's lead vocal, and joined her and Diane himself on the chorus and backups. The end result previewed the overall feel of LOVE YOU; good clean fun, rugged, but hence Marilyn's 'uncommercial' assessment.

Having helped out on 15 BIG ONES, Spring found themselves at something of a loose end as Brian, during his last great creative surge, worked on BRIAN LOVES YOU, NEW ALBUM and ADULT CHILD during late 1976/early 1977 to the exclusion of everything else (Though, of course, Marilyn duetted with hubby on Let's Put Our Hearts Together on the re-titled BEACH BOYS LOVE YOU, the only one to actually see the light of day). The ins, outs, ups and ultimate downs of the first half of '77 are now history and, yet again denied a free rein within the Beach Boys, Brian once more concentrated on working with American Spring, a three-piece again with the recruitment of one of Brian's 'minders', Rushton 'Rocky' Pamplin, one-time "Playgirl" centrefold and star of Marlboro cigarette adverts. At Brother Studio and later in Iowa during the MERRY XMAS/MIU ALBUM sessions, Brian produced covers of Don't Be Cruel (a tongue-in-cheek countryfied version) and To Sir With Love, a solo effort by Rocky (Hmmm...), as well as two originals. It's Like Heaven recalled the Wilson/Desper tracks on SPRING with it's sparse feel and gothic synthesizer slabs (Shaun Cassidy's cover on his UNDER WRAPS album lifts Brian's arrangement wholesale, embellishing it to no great avail), whilst the pseudo-legendary California Feeling, by Marilyn's own admission, "...didn't come out too well when American Spring tried cutting it". Apparently Brian's original demo is the definitive version, "one of the best vocals you'll ever hear him do, with just a piano track".

The ensuing year was one of inaction for Spring, during which Rocky departed for pastures unknown and was promptly replaced by the third of the original Rovell Sisters, Barbara (who, for the past eighteen-odd years, had been keeping herself to herself to such effect that I've not the least notion as to her activities!). This reconstituted line-up

immediately became involved in sessions featuring the diverse talents of Blondie and Rodney Bingenheimer, an LA DJ on KROQ and professional ligger. Little GTO, the end product of this bazarre liaison, has emerged in enough formats to warrant an article to itself, but whichever mix you hear - Rodney & the Brunettes or the New York Blondes - matters not; Spring sing backups on both.

Summer '78 also saw the renewal of a serious attempt by Spring to secure a new recording contract, to which end a three-song demo tape was planned. However, the viability of the project suffered a severe knock when, with a new recording of It's Like Heaven in the can and basic tracks for I'm Out To Get Him (a Mike Love opus which would surface a year or so later, in suitably reworded form, on the CELEBRATION LP) and Do Ya? (an easy, mid-tempo Wilson/Rovell number which lifted it's hook line from Brian's NEW ALBUM track, Marilyn Rovell) sketched out, relations between Marilyn and Brian (under increasing strain for over a year) apparently passed beyond the point of redemption and they separated, pending divorce. With Brian no longer directly involved, it would be reasonable to assume that few, if any, labels would be interested, but despite - or perhaps because - of this, the girls continued with the project, drafting in new producers Dan Scott & David Phillips. They had produced the Bingenheimer sessions and were in fact brothers, sons of noted jazz guitarist and LA sessioneer Barney Kessell, whom Brian had often used during the sixties. Not surprisingly, the finished versions of Do Ya? and I'm Out To Get Him veered away from key-boards towards a more guitar-oriented approach, giving the songs a harder, yet somehow less sharply defined feel. Do Ya? actually came very close to being released, but a deal between MCA and Harvey Kurnik's Freeway label collapsed and a projected double sample LP, LA RADIO, remains unreleased except in the form of very, very few test pressings.

Despite the predictable lack of interest from the major labels towards the demo tape; (which was played in full one night on Bingenheimers KROQ show) Spring continued working with Scott & Phillips and by the end of 1980 had reportedly stockpiled enough tracks to form an album. Known recordings were Just Like Romeo & Juliet (the projected single when and if a deal materialised), a very different arrangement of Dennis' Slip On Through, a Scott/Phillips reworking of Don't Be Cruel (with a surprising amount of synthesizers, and overall, immense fun... unless you happen to be a Presley fan, that is) and a soft acoustic rendition of Sweet Sunday Kinda Love, featuring a vocal and musical treatment that knocks the Beach Boys' version into the proverbial cocked hat. Other titles were most probably the songs that the girls were now performing live, for the summer of 1980 found them doing the rounds of LA lounge bars such as Madame Wong's and the Starwood Club. Backed by Mike Kowalski (drums), Ernie Kanpp (bass), Gary Griffin (keyboards) and Tony Hewler on guitar, the half-hour or so set mixed covers, old Honey & Spring cuts and new material; Just Like Romeo & Juliet/Don't Be Cruel/Now That Everything's Been Said/I'm Out To Get Him/The One You Can't Have/It's Like Heaven/Maybe I Know/Baby Don't Go/Don't Say Nothin' Bad and a closing medley of Shoot The Curl-Surfin' Safari compiled the basic set, and whilst the critics gave the girls something of a mauling, the audiences took the shows at face value and accordingly enjoyed themselves. On sundry other occasions, Spring opened gigs for, of all people, the Surf Punks (someone, somewhere has an evil sense of humour...) and on the last day of the year, along with Jan & Dean, joined the Beach Boys onstage at the Inglewood Forum, ushering in the Band's 20th year with a rousing encore opener of The Little Old Lady From Pasadena.

Spring maintained a low public profile throughout 1981 (or in other words, I don't know what they were up to...) but 1982 opened on a hopeful note with the news that the small but highly-regarded Rhino Records label were having talks with Spring concerning a possible album. Surprisingly, given the past history of Spring, littered with unrealised projects, the talks led to action and September saw the girls back in the studio, with three important changes from the 1978-80 set-up; Louie Maxfield and Mark Avnet were now producing, Barbara had left, to be replaced by Ginger Blake, and the group title had, logically enough, reverted to the Honeys. The first series of sessions, lasting September through October, produced eight titles (perhaps surprisingly, none of the Scott/Phillips productions were re-recorded), covers of Temptation Eyes, Ecstasy, Indian Giver and Be My Baby, re-workings of The One You Can't Have and the unreleased You Brought It All On, and two originals, Brian's Go Away Boy (apparently a song of some vintage) and a Honeys composition, Runnin' Away From Love. In Marilyn's words, this first series was "...our best material and performances yet. Ginger is terrific and we seem to have that old spark!" Rhino seemed disposed to concur and scheduled a further set of sessions

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CARL WILSON

Carl Wilson's individual talents have in the past been obscured by the collective brilliance of the Beach Boys. But no longer Carl's second solo album, *YOUNG BLOOD*, is an excellent showcase for this youngest Beach Boy's personal gifts.

It pulls his strong, clear tenor out of the Beach Boys' harmonies and proves how well that voice can stand on its own. The album spotlights Carl's songwriting style — an appealing mixture of the Beach Boys' harmonies and a tougher, funkier rhythm & blues sound. The record also serves as a reminder of Carl's influential guitar sound — an intuitive blend of Dick Dale surf-style and Chuck Berry R&B guitar. Most of all, it highlights Carl's arrangements, which give the songs a wide scope and texture.

YOUNG BLOOD builds on the experience of Carl's first solo album, *CARL WILSON*, which was released in the spring of 1981. After not working with the Beach Boys in 1981, Carl once again has begun touring and recording with the group. When he rejoined the Beach Boys' live show in May 1982, he revitalized the band's stage show with his singing, playing and leadership. Carl plans to pursue his solo career simultaneously with his work with the Beach Boys. He is firmly convinced that the energy and discoveries derived from one will directly benefit the other.

Seven of the eleven tracks on *YOUNG BLOOD* were co-written by Carl Wilson and Myrna Smith-Schilling (as were all eight songs on *CARL WILSON*). Myrna was one of the Sweet Inspirations, a gospel/soul quintet that sang with Elvis Presley, Aretha Franklin and Dionne Warwick. While singing with Elvis, Myrna became close to Jerry Schilling, one of Elvis' longtime friends and aides (Myrna and Jerry were married this year). Jerry went on to become Carl's personal manager as well as personally managing the Beach Boys for two years. When Carl and Myrna got together, they found they wrote songs together quite easily and productively. Myrna also sings on both of Carl's solo albums.

Carl and Myrna composed *YOUNG BLOOD*'s rollicking album opener "What More Can I Say?", the punchy rockers "She's Mine", "Too Early To Tell", and "Time" as well as the romantic ballads "If I Could Talk To Love" and "Part Of The Time". With Jerry, they also wrote the most Beach Boys' sounding track, the harmony filled "Givin' You Up".

The album's title track "Young Blood", is of course a remake of the Coasters' 1957 hit written by Jerry Leiber, Mike Stoller and Doc Pomus. Carl updates this classic with true party spirit, and vocal help from Jeff "Skunk" Baxter (of Steely Dan and the Doobie Brothers), Timothy Schmit (of Poco and the Eagles) and Burton Cummings (of the Guess Who). Jeff produced *YOUNG BLOOD* and added some of his distinctive guitar fills.

Carl also updates "Rockin' All Over The World" from John Fogerty's 1975 solo album, after the singer-songwriter left Creedence Clearwater Revival. The song was a hit in England but only a cult favorite in America. It has recently become a highlight of the Beach Boys' live shows, with Carl recreating his gutsy lead vocal from the album. "What You Do To Me", will be the first single from the album, and shows Carl's flair for arranging voices and instruments in complex harmonies even at a brisk tempo.

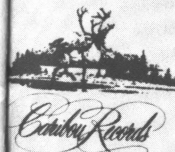
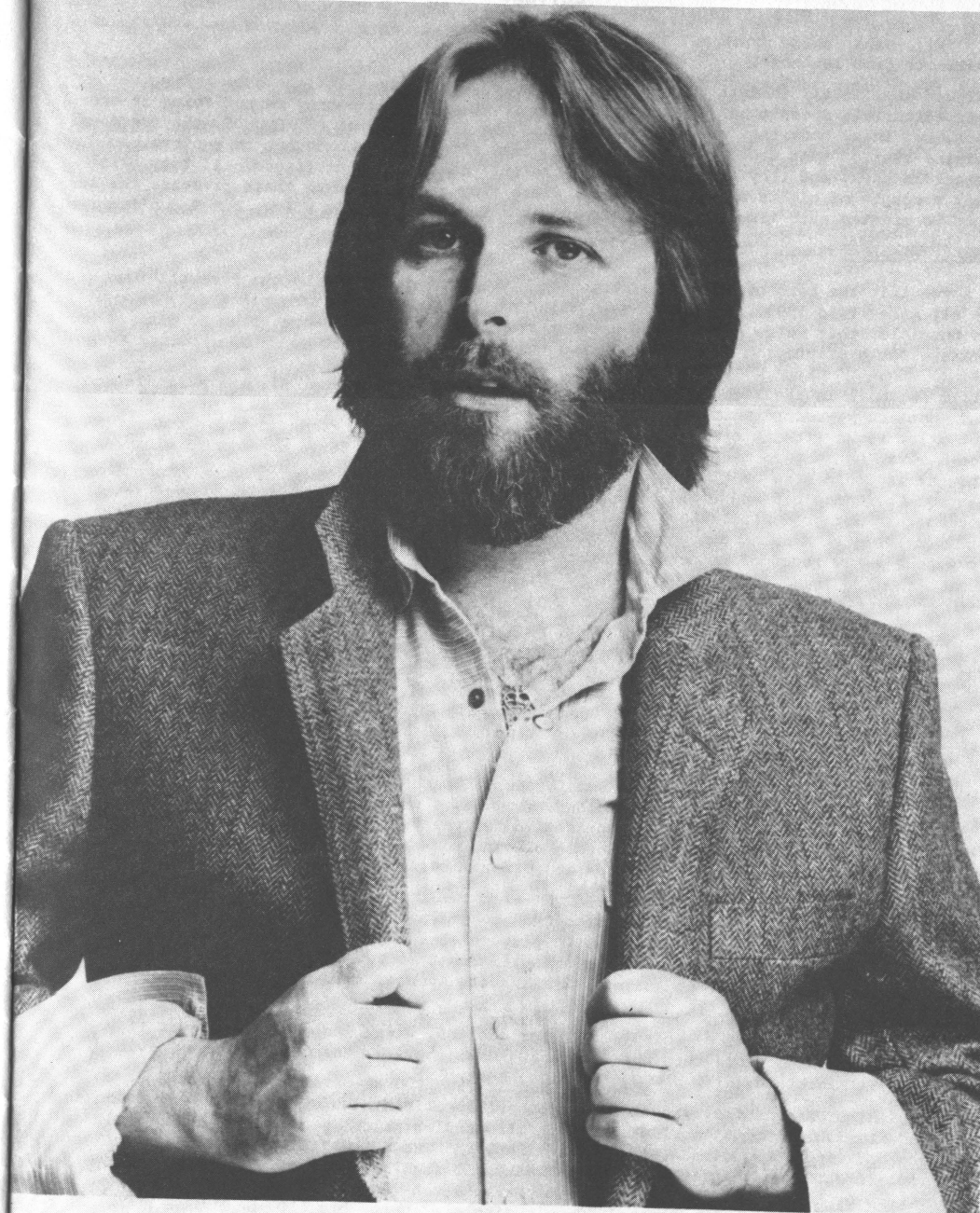
Carl unveiled his first original songs on the Beach Boys' 1971 album, "Surf's Up". "Long Promised Road" and "Feel Flows" proved to be the highlights of the record, and since then Carl has contributed many important songs to Beach Boys albums, including the title track of their latest album, the 1980 "Keepin' The Summer Alive".

After serving as his brother Brian's apprentice in the studio control room for many years, when Brian pulled back in 1967, Carl assumed a leading role in the group, and has recently been responsible for the Beach Boys' now lease of life.

With *YOUNG BLOOD*, Carl Wilson has freed himself from the constraints of the Beach Boys legend and shown that he has much to offer as a solo artist.

DISCOGRAPHY

'Young Blood' — CRB 25225 4.2.83



CARL WILSON



LETTERS

(extracts from letters):

...just when we all thought that AGD had the Beach Boys sussed out, he goes and writes a naff editorial, doesn't he? Of course touring is stupid because they're not doing it over here, but in my book they owed us for 1966 and the acceptance of PET SOUNDS, they owed us for the rest of that decade and a couple of years after when nobody but us punters would entertain them, and they still owe us for the 1977 cancelled tour fiasco. If they think that a couple of nights at Wembley Arena, where they graced us with their presence for less than 90 minutes each time, somehow redresses the balance then I'm sorry, but I don't agree.

PETER WHITFIELD

I agree that the band owe us at least a week's worth of dates during the farewell tour (if we all make it to 1993...) but the main point of the editorial was to point out, as gently as possible, that we've had all the product from the Beach Boys we're going to get. I don't believe for a minute I'm alone in thinking that KTSA was the last BB studio Lp... AGD

...To me, Carl is the Beach Boys best hope. Mike, and to an extent Al, are a little too hell-bent on re-recording the sound of the 50s. Nothing wrong with this, just that there's not a lot right with it either. I'm not saying for a minute there's anything amiss with a few covers, but not so many please., and while we are waiting for a new studio album, I thought it would have been a great idea to have released Child of Winter; it could have been a great Christmas hit and would have given fans the chance to have the cut on disc. I was hoping that our group would have released a new studio album last year, to buck me up a bit after Wales just missing out on the World Cup; not that any of us fans have a divine right to expect a new record I suppose... maybe.

DAVID ARTHUR WILLIAMS

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(£1 per ad, maximum 50 words)

AUCTION: Rare records by Jan & Dean, Beach Boys, Rip Chords, Ronny & The Daytonas, Hondells etc. including UK Child of Winter. SAE for list to: RR List, 22 Avondale Road, Wealdstone, Middlesex, HA3 7RE.

FOR SALE BY AUCTION: Three complete set issues of Beach Boys Fan Magazines - 1. The Dutch BB Fan Club (late 77 to late 80) 18 editions, from No. 4 onwards includes translation. 2. Friends of the Beach Boys - US Fanzine (76 to June 79) 7 editions. 3. Japanese BB Fan Club (March 78 - Summer 80) 10 editions - all include translation. These three items can be highly recommended as fan collectables and offers are invited to Roy Gudge, 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY

AUCTION: KTSA Roger Scott Interview Lp signed by six Beach Boys (except Dennis). US Gettin' Hungry (excellent condition). Complete US picture sleeve singles collection, most sleeves in excellent condition (SAE for full grading) and sol as set only. US promo Long Promised Road - stereo/mono. Write to Andrew, 45 Elizabeth Avenue, Exeter, Devon.

FOR SALE: CALIFORNIA COLLECTORS SERIES VOLS. 1,2,3,4 & 5 (only 250 copies pressed of Vols. 1,2,4 & 5 and 500 copies of vol.3). \$10 for each EP, which includes airmail or if you order five copies or more then there is a 20% discount. Write to West Coast Services, PO Box 699, Blacktown, 2148 New South Wales, Australia.

RARITIES AUCTION: The following list may be small but contains a few of the rarer BBs and related items. All bids to STOMP, auction closes 31st March, postage & packing included in winning bids and serious bids only please: KEEPIN' THE SUMMER ALIVE interview disc (inc. material not broadcast during the 80 Capital Radio show)M- min. bid £5. GOOD TIME bootleg (inc. Loop De Loop, Child of Winter & 7 of Brian's non-Capitol productions) VG++/M- min. bid £9. SOUND OF FREE/LADY (Dennis' 70 solo single)M min. bid £10. HAWTHORNE HOTSHOTS bootleg (double EP inc. alternate Good Vibes & 'Til I Die, also I Just Got My Pay & Karen TV theme - original green sleeve issue)M min. bid £10. PEBBLES VOL.4 - SUMMER MEANS FUN (not a lot to do with the BB, but inc. Survivors, Sharon Marie, Four Speeds, Bruce & Terry and Jan & Dean. Very difficult to find these days)VG+ min. bid £5. HOLLAND (German pressing inc. We Got Love instead of Sail On Sailor; also lyric sheet but no Fairytale EP) VG+/VG++ min.bid £45

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BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscriptions of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

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ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood Connecticut 06210, USA.

OTHER NEWS

Carl Wilson's YOUNGBLOOD Lp - CRB 25225 - was finally released on 4th February. Please send in your thoughts and opinions on the album. The single What You Do To Me/Time - CRB A 3046 won't be released until the 25th March. Carl's promotional visit, unfortunately, did not materialise.

The Beach Boys have taken a couple of months break from touring, but there are no definite plans for recording as a group, however, Alan has been working on a couple of things including a version of The Fleetwoods' Come Softly To Me. The group's version of California Dreaming was to appear on an album put together by Mike Love and Dean Torrence called BEST OF THE SIXTIES VOL.1, but CBS put a stop to the inclusion. It's replacement on the album is Da Doo Ron Ron - originally started in the UK last year by Mike and Adrian Baker. The album was previously entitled ROCK N' ROLL CITY. Release date is sometime in March, distributed through Radio Shack who are TANDY in the UK, but no issue is planned by TANDY at the moment, so it's only on release in the US. Songs on the album by Mike are Locomotion, Sugar Shack, Tossin' and Turnin' and The Letter By Mike and Dean, Alley Oop, Mr. Custer, Her Boyfriends Back and Lightning Strikes. Brian Hylands' Sealed With A Kiss sung by Bruce might also be included. Other songs and artists that have been mentioned as possible for inclusion are Walk Away Renee by the Association and 96 Tears by Paul Revere and the Raiders.

Mike and Dean have been playing dates with the Endless Summer Beach Band, who include Adrian Baker, Jeff Foskett, Gary Griffin, Chris Farmer and Mike Kowalski. Most of the songs they are doing are pre-1966.

Jan and Dean have now split. It is a shame that no new studio material was issued while they were back together.

Two Lane Blacktop, the 1971 film with Dennis as the 'Mechanic' was shown on 23rd January in the UK. and I didn't understand it the second time round.

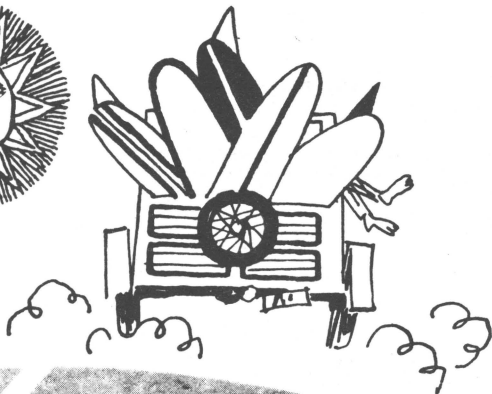
The true identity of the Survivors it seems were Brian Wilson, Bob Norberg, Dave Nowlan and Richard (surname unknown).

New single from America - Jody/Inspector Mills - Capitol CL 274 - again features Carl on backing vocals on the B side. Still no more news on the BRIAN WILSON PRODUCTIONS album.

The Honeys album, working title is ECSTASY, is due for release on the 1st April. Thanks to everybody who ordered copies. Would you please send AGD a cheque or postal order made out to him for £7.75 (this includes postage and packing, from America and within England) for your copy to: Andrew Doe, 5 Middlefield, Farnham, Surrey, GU9 8PZ. All copies will be autographed by the group. (Many thanks Andrew for going to all the trouble in obtaining these copies).

COMPETITION: Meanwhile if you would like to win a copy of Carl's YOUNGBLOOD album, just name three songs co-written by Carl, that have been released, but not by Carl, Dennis or The Beach Boys. Winners will be drawn out of the 'hat' on the 25th March.

MIKE



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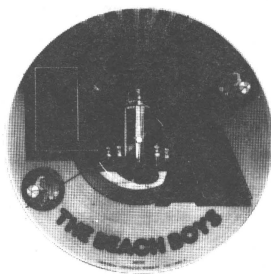
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